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LA CIGALE
By Frank Eugene

AMERICAN PICTORIAL PHOTOGRAPHY AT GLASGOW

The exhibition of pictorial photography is one of the most interesting features of the Glasgow Exposition, and the American display, inconspicuous as it is in point of numbers, probably ranks higher than that of any other nation. Pictorial photography, the use of the camera for the production of photographs with a distinct picture value, is a comparatively young art, and the seventy odd prints shown at the exposition are sufficient witness that Americans have made wonderful progress in transforming the formal and crude prints of a few years ago into pictures that merit the name of art works.

This is not spoken in depreciation of the work of English and Continental photographers. It is but a word of appreciation and praise where appreciation and praise are due. Neatly and appropriately framed, and hung with a fair regard for the requirements of display, the American pictures command attention alike by the wide range of subjects treated and by the delicate and finished character of the work.

They are for the most part pictures that give evidence of maturity

of thought and definiteness of purpose. It has been the fashion with artists in all lines of work to name their nondescript productions, for lack of a better word, "studies," and among the American prints at



"BLESSED ART THOU AMONG WOMEN"
By Gertrude Käsebier

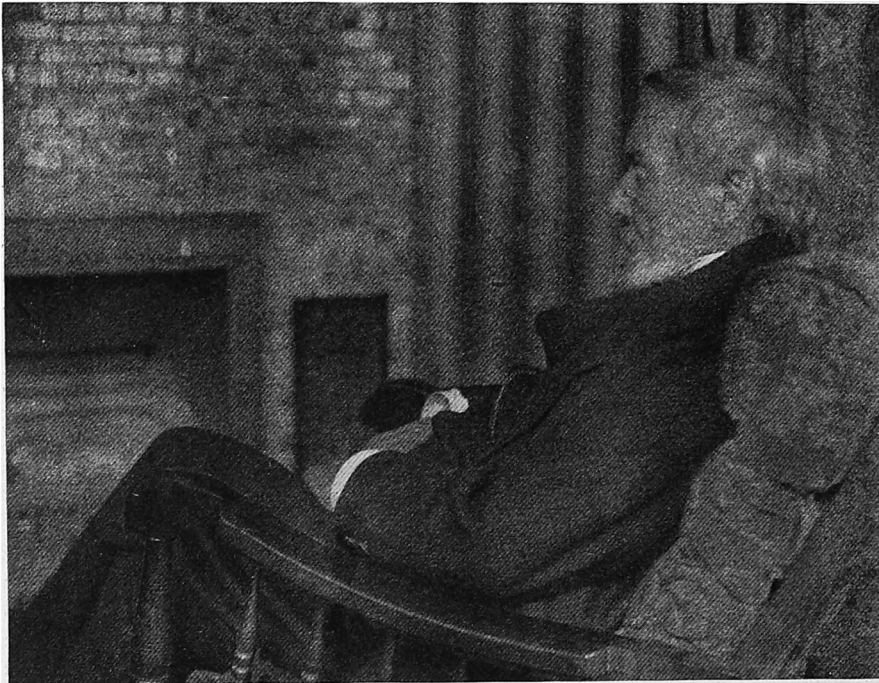
Glasgow these so-called studies are conspicuous by their absence. Indeed, it should be said in justice that the exhibition of prints in its entirety betrays the artist rather than the amateur.

This exhibition at Glasgow is significant. It is the first time in the history of great expositions that pictorial photography has received anything like the recognition it merited or has even been accorded scant representation. In all the well-known national and international exhibitions, painting, sculpture, etching, engraving, designing for all sorts of textiles and fabrics, in fact, almost every form of art imaginable has been given a place of honor, while photography, which has almost limitless

possibilities as a producer of artistic results, has either been overlooked or barred. The recognition given to pictorial photography at Glasgow is due primarily to the wise judgment and enthusiastic enterprise of J. Craig Annan.

Mr. Annan pointed out to the promoters of the exposition that

pictorial photography had heretofore been injudiciously slighted. He advocated the desirability of making a place in the art section for a display of that class of photographic work which, by virtue of its pictorial qualities and its nicety of finish, could legitimately be placed in the category of art productions. He even volunteered to secure contributions, and in a sense engineer the exhibition, and his sound argument and his generous tender of assistance resulted in nothing less than in giving photography a new status. He himself traveled



THE DYING FIRE
By C. Yarnall Abbott

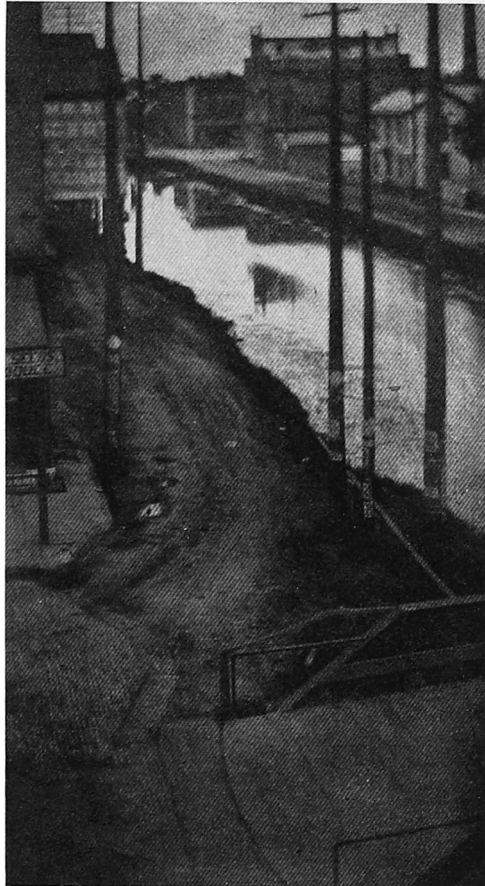
all over Europe and elicited the interest of every nation that had essayed to make photography the handmaid of genuine art, and he experienced little trouble in securing worthy contributions from European studios.

The work of securing adequate representation from America had to be delegated to a trusted assistant, and was put in the hands of Alfred Stieglitz. The task of suitably representing the United States at the exposition was not an easy one. The number of frames allotted to America was, approximately, seventy-five. It was further desired to make the collection as representative as possible of the

American school in every phase of pictorial photographic work, and to exclude no artist whose submitted prints met the requirements of the competition. Mr. Stieglitz's position, therefore, was one of no little delicacy, since his judgment might lay him open to the charge of discrimination. Whether he has incurred such charges is not here

to the purpose. Suffice it to say, that he selected and sent to the exposition the requisite number of prints, all of admirable quality and representative of the work of thirty American photographers who have acquired for themselves an enviable reputation.

Six artists are represented by five prints each, the other sending from one to four. Many of the pictures now on exhibition at Glasgow are familiar to the American public interested in this class of work, since the prints were selected so as to cover the seventeen years, 1883 to 1900 inclusive, during which pictorial photography has risen to its present state. The American exhibit, therefore, is rather retrospective than new, many of the pictures having already been displayed in American salons. Nothing but picked prints were accepted, and consequently it would be difficult to find a collection of seventy odd photographs more



TELEGRAPH POLES
By Clarence H. White

perfect in every respect than the ones sent to Glasgow.

Mrs. Gertrude Käsebier, of New York, sends her charming prints, "The Manger" and "Blessed Art Thou Among Women," together with a "Decorative Panel," "Fruits of the Earth," and "A Portrait." Those familiar with Mrs. Käsebier's work will easily recognize these as among her finest productions. Among the pictures sent by Frank Eugene, of New York, are his remarkable portrait of Mr. Stieglitz,



ZITKALA-SA
By Joseph T. Keiley



ARTISTIC PHOTOGRAPHY
Plate Twelve

his "Adam and Eve," and his striking "La Cigale," which is one of the most admired prints in the collection. Clarence H. White, of Newark, Ohio, contributes among others "Telegraph Poles," in which the camera has invested an exceedingly tame and prosaic scene with a decided poetic charm. His "Spring" and "Laetitia Felix" are equally interesting in point both of subject and of execution.

Mr. Stieglitz himself has no need to apologize for sending five of his own prints, since "The Net Mender," "Winter—Fifth Avenue,"



IN THE FOLD
By Henry Troth

"Scurrying Home," "Watching for the Return," and "A Decorative Panel" are all photographs of a fine degree of excellence. Readers of BRUSH AND PENCIL have already had a fine reproduction of "Scurrying Home" presented to them. They will also remember "Bad News" by Edmund Stirling, of Philadelphia, in which the sorrowful motive of the picture is admirably worked out.

Of Joseph Keiley's prints, "Zitkala-Sa" is here regarded as one of the most interesting, it being a portrait of what to the English public is a unique type. "The Erlking," "The Rising Moon," and "A Study in Flesh Tones" are, however, all equally good in pictorial excellence. The same may be said of Eduard J. Steichen's three landscapes, and his admirable portrait of himself is a fine illus-

tration of well-executed photographic work. So are "Vesper Bells" and "The Dying Day," by Rudolf Eickemeyer, Jr., of Yonkers, New York.

Among the daintiest and most finely suggestive of the prints exhibited are "Clytie," "A Nocturne," and "Landscape," by William B. Dyer, of Chicago. These are all new prints, and are among the best that Mr. Dyer has produced. Zaida Ben Yusef, of New York, sends a couple of excellent portraits and "Odor of Pomegranates," and Rose Clark and Elizabeth Flint Wade, of Buffalo, New York, contribute three prints, two of which I have seen reproduced in the pages of BRUSH AND PENCIL.

Among the other exhibitors—to give a detailed list of titles of prints would scarcely be of interest to the reader—are Eva L. Watson, Philadelphia; Charles I. Berg, New York; W. B. Post, Fryeburg, Maine; Frances B. Johnston, Washington; John E. Dumont, Rochester, New York; Mathilde Weil, Philadelphia; R. S. Redfield, Philadelphia; Emilie Clarkson, Potsdam, New York; Prescott Adamson, Philadelphia; E. Lee Ferguson, Washington; H. Troth, Philadelphia; Mary R. Stanbery, Zanesville, Ohio; John G. Bullock, Philadelphia; T. M. Edmiston, Newark, Ohio; and Mary Devins and F. H. Day, of Boston. These will all be recognized as the names of artists prominent in the coterie that have done so much in America to develop pictorial photography, and when it is taken into consideration that only picked prints of the best productions of these workers have been sent to Glasgow, the reader will have a fair idea of the high degree of excellence that obtains in the exhibition.

The pictorial photographers of America have little need of fulsome praise. They certainly hold their own in this initial exposition display, and the general verdict here is, that the Old World photographers, who have devoted their attention to the lifting up of photography from a more or less barren mechanical process to one of the accepted media of artistic expression, have need to look with jealous eye on the work of their transatlantic confrères.

More important, however, than any consideration of relative merit is the fact that here in Glasgow pictorial photography for the first time takes rank with the allied arts, and one may confidently expect that hereafter the great expositions of the world will be deemed incomplete without suitable exhibits of the higher types of photographic work.

Glasgow, Scotland.

ALLAN C. MACKENZIE.